

108

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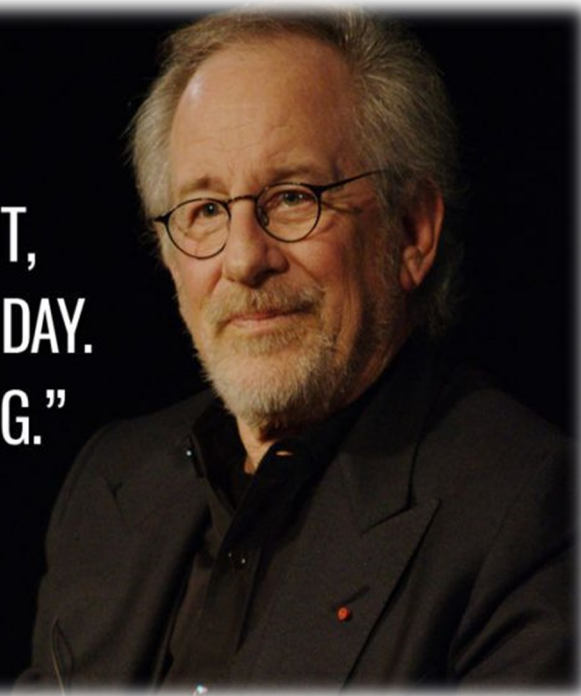
Compiled by:  
Prof Dr S Ramalingam

18 Dec 1946 <::><::><::> 78 years

"I DON'T DREAM AT NIGHT,  
I DREAM AT DAY, I DREAM ALL DAY.  
I'M DREAMING FOR A LIVING."

- STEVEN SPIELBERG

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18 Dec 1946



78 Years

# Biography

[https://www.imdb.com/name/nm0000229/bio/?ref=nm\\_ov\\_bio\\_sm](https://www.imdb.com/name/nm0000229/bio/?ref=nm_ov_bio_sm)

One of the most influential personalities in the history of cinema, **Steven Spielberg is Hollywood's best-known director and one of the wealthiest filmmakers in the world**. He has an extraordinary number of commercially successful and critically acclaimed credits to his name, either as a director, producer or writer since launching the summer blockbuster with [Jaws \(1975\)](#), and he has done more to define popular film-making since the mid-1970s than anyone else.

Steven Allan Spielberg was born in 1946 in Cincinnati, Ohio, to Leah Frances (Posner), a concert pianist and restaurateur, and [Arnold Spielberg](#), an electrical engineer who worked in computer development. His parents were both born to Russian Jewish immigrant families. Steven spent his younger years in Haddon Township, New Jersey, Phoenix, Arizona, and later Saratoga, California. He went to California State University Long Beach, but dropped out to pursue his entertainment career. Among his early directing efforts were *Battle Squad* (1961), which combined World War II footage with footage of an airplane on the ground that he makes you believe is moving. He also directed [Escape to Nowhere \(1961\)](#), which featured children as World War Two soldiers, including his sister [Anne Spielberg](#), and [The Last Gun \(1959\)](#), a western. All of these were short films. The next couple of years, Spielberg directed a couple of movies that would portend his future career in movies. In 1964, he directed [Firelight \(1964\)](#), a movie about aliens invading a small town. In 1967, he directed [Slipstream \(1967\)](#), which was unfinished. However, in 1968, he directed [Amblin' \(1968\)](#), which featured the desert prominently, and not the first of his movies in which the desert would feature. Amblin' also became the name of his production company, which turned out such classics as [E.T. the Extra-Terrestrial \(1982\)](#). Spielberg had a unique and classic early directing project, [Duel \(1971\)](#), with [Dennis Weaver](#). In the early 1970s, Spielberg was working on TV, directing among others such series as [Rod Serling's Night Gallery \(1969\)](#), [Marcus Welby, M.D. \(1969\)](#) and [Murder by the Book \(1971\)](#). All of his work in television and short films, as well as his directing projects, were just a hint of the wellspring of talent that would dazzle audiences all over the world.

Spielberg's first major directorial effort was [The Sugarland Express \(1974\)](#), with [Goldie Hawn](#), a film that marked him as a rising star. It was his next effort, however, that made him an international superstar among directors: [Jaws \(1975\)](#). This classic shark attack tale started the tradition of the summer blockbuster or, at least, he was credited with starting the tradition. His next film was the classic [Close Encounters of the Third Kind \(1977\)](#), a unique and original UFO story that remains a classic. In 1978, Spielberg produced his first film, the forgettable [I Wanna Hold Your Hand \(1978\)](#), and followed that effort with [Used Cars \(1980\)](#), a critically acclaimed, but mostly forgotten, [Kurt Russell/Jack Warden](#) comedy about devious used-car dealers. Spielberg hit gold yet one more time with [Raiders of the Lost Ark \(1981\)](#), with [Harrison Ford](#) taking the part of Indiana Jones. Spielberg produced and directed two films in 1982. The first was [Poltergeist \(1982\)](#), but the highest-grossing movie of all time up to that point was the alien story [E.T. the Extra-Terrestrial \(1982\)](#). Spielberg also helped pioneer the practice of product placement. The concept, while not uncommon, was still relatively low-key when Spielberg raised the practice to almost an art form with his famous (or infamous) placement of Reese's Pieces in "E.T." Spielberg was also one of the pioneers of the big-grossing special-effects movies, like "E.T." and "Close Encounters", where a very strong emphasis on special effects was placed for the first time on such a huge scale. In 1984, Spielberg followed up "Raiders" with [Indiana Jones and the Temple of Doom \(1984\)](#), which was a commercial success but did not receive the critical acclaim of its predecessor. As a producer, Spielberg took on many projects in the 1980s, such as [The Goonies \(1985\)](#), and was the brains behind the little monsters in [Gremlins \(1984\)](#). He also produced the cartoon [An American Tail \(1986\)](#), a quaint little animated classic. His biggest effort as producer in 1985, however, was the blockbuster [Back to the Future \(1985\)](#), which made [Michael J. Fox](#) an instant superstar. As director, Spielberg took on the book [The Color Purple \(1985\)](#), with [Whoopi Goldberg](#) and [Oprah Winfrey](#), with great success. In the latter half of the 1980s, he also directed [Empire of the Sun \(1987\)](#), a mixed success for the occasionally erratic Spielberg. Success would not escape him for long, though.

The late 1980s found Spielberg's projects at the center of pop-culture yet again. In 1988, he produced the landmark animation/live-action film [Who Framed Roger Rabbit \(1988\)](#). The next year proved to be another big one for Spielberg, as he produced and directed [Always \(1989\)](#) as well as [Indiana Jones and the Last Crusade \(1989\)](#), and [Back to the Future Part II \(1989\)](#). All three of the films were box-office and critical successes. Also, in 1989, he produced the little known comedy-drama [Dad \(1989\)](#), with [Jack Lemmon](#) and [Ted Danson](#), which got mostly mixed results. Spielberg has also had an affinity for animation and has been a strong voice in animation in the 1990s. Aside from producing the landmark "Who Framed Roger Rabbit", he produced the animated series [Tiny Toon Adventures \(1990\)](#), [Animaniacs \(1993\)](#), [Pinky and the Brain \(1995\)](#), [Freakazoid! \(1995\)](#), [Pinky, Elmyra & the Brain \(1998\)](#), [Family Dog \(1993\)](#) and [Toonsylvania \(1998\)](#). Spielberg also produced other cartoons such as [The Land Before Time \(1988\)](#), [We're Back! A Dinosaur's Story \(1993\)](#), [Casper \(1995\)](#) (the live action version) as well as the live-action version of [The Flintstones \(1994\)](#), where he was credited as "Steven Spielrock". Spielberg also produced many Roger Rabbit short cartoons, and many Pinky and the Brain, Animaniacs and Tiny Toons specials. Spielberg was very active in the early 1990s, as he directed [Hook \(1991\)](#) and produced such films as the cute

fantasy [Joe Versus the Volcano \(1990\)](#) and [An American Tail: Fievel Goes West \(1991\)](#). He also produced the unusual comedy thriller [Arachnophobia \(1990\)](#), [Back to the Future Part III \(1990\)](#) and [Gremlins 2: The New Batch \(1990\)](#). While these movies were big successes in their own right, they did not quite bring in the kind of box office or critical acclaim as previous efforts. In 1993, Spielberg directed [Jurassic Park \(1993\)](#), which for a short time held the record as the highest grossing movie of all time, but did not have the universal appeal of his previous efforts. Big box-office spectacles were not his only concern, though. He produced and directed [Schindler's List \(1993\)](#), a stirring film about the Holocaust. He won best director at the Oscars, and also got Best Picture. In the mid-90s, he helped found the production company DreamWorks, which was responsible for many box-office successes.

As a producer, he was very active in the late 90s, responsible for such films as [The Mask of Zorro \(1998\)](#), [Men in Black \(1997\)](#) and [Deep Impact \(1998\)](#). However, it was on the directing front that Spielberg was in top form. He directed and produced the epic [Amistad \(1997\)](#), a spectacular film that was shorted at the Oscars and in release due to the fact that its release date was moved around so much in late 1997. The next year, however, produced what many believe was one of the best films of his career: [Saving Private Ryan \(1998\)](#), a film about World War Two that is spectacular in almost every respect. It was stiffed at the Oscars, losing best picture to [Shakespeare in Love \(1998\)](#).

Spielberg produced a series of films, including [Evolution \(2001\)](#), [The Haunting \(1999\)](#) and [Shrek \(2001\)](#). he also produced two sequels to [Jurassic Park \(1993\)](#), which were financially but not particularly critical successes. In 2001, he produced a mini-series about World War Two that definitely \*was\* a financial and critical success: [Band of Brothers \(2001\)](#), a tale of an infantry company from its parachuting into France during the invasion to the Battle of the Bulge. Also in that year, Spielberg was back in the director's chair for [A.I. Artificial Intelligence \(2001\)](#), a movie with a message and a huge budget. It did reasonably at the box office and garnered varied reviews from critics.

Spielberg has been extremely active in films there are many other things he has done as well. He produced the short-lived TV series [SeaQuest 2032 \(1993\)](#), an anthology series entitled [Amazing Stories \(1985\)](#), created the video-game series "Medal of Honor" set during World War Two, and was a starting producer of [ER \(1994\)](#). Spielberg, if you haven't noticed, has a great interest in World War Two. He and [Tom Hanks](#) collaborated on [Shooting War: World War II Combat Cameramen \(2000\)](#), a documentary about World War II combat photographers, and he produced a documentary about the Holocaust called [Eyes of the Holocaust \(2000\)](#). With all of this to Spielberg's credit, it's no wonder that he's looked at as one of the greatest ever figures in entertainment.

- IMDb Mini Biography By: Scott [msa0510@mail.ecu.edu](mailto:msa0510@mail.ecu.edu)

Steven Spielberg  
[KBE](#)



Spielberg in 2023

<b>Born</b>	December 18, 1946 (age 78) <a href="#">Cincinnati</a> , Ohio, US
<b>Alma mater</b>	<a href="#">California State University, Long Beach</a> (BA)
<b>Occupations</b>	<div><ul style="list-style-type: none"><li>Film director</li><li>producer</li><li>screenwriter</li></ul></div>
<b>Years active</b>	1959–present
<b>Works</b>	<div><ul style="list-style-type: none"><li><a href="#">Filmography</a></li><li><a href="#">unrealized</a></li></ul></div>
<b>Political party</b>	<a href="#">Democratic</a>
<b>Spouses</b>	<div><ul style="list-style-type: none"><li><a href="#">Amy Irving</a></li></ul><div>(m. 1985; div. 1989)</div><ul style="list-style-type: none"><li><a href="#">Kate Capshaw</a></li></ul><div>(m. 1991)</div></div>
<b>Children</b>	6, including <a href="#">Sasha</a> , <a href="#">Sawyer</a> and <a href="#">Destry</a>
<b>Father</b>	<a href="#">Arnold Spielberg</a>
<b>Relatives</b>	<div><ul style="list-style-type: none"><li><a href="#">Anne Spielberg</a> (sister)</li><li><a href="#">Jessica Capshaw</a> (stepdaughter)</li></ul></div>
<b>Awards</b>	<a href="#">Full list</a>

Signature



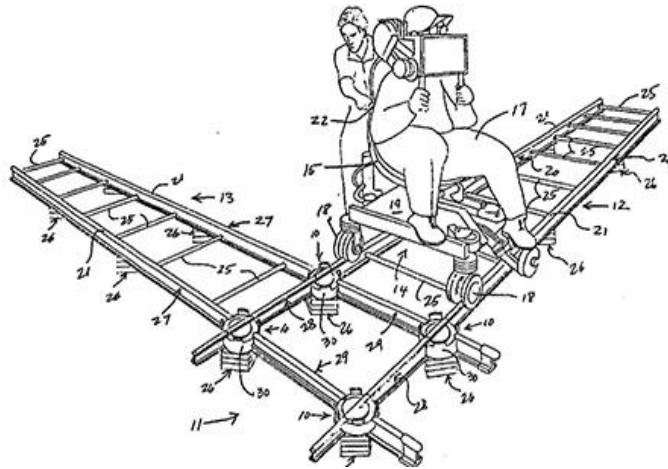
[https://en.wikipedia.org/wiki/Steven\\_Spielberg](https://en.wikipedia.org/wiki/Steven_Spielberg)

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# Steven Spielberg's 75th birthday

[https://dpma.de/english/our\\_office/publications/milestones/greatinventors/steven-spielberg/index.html](https://dpma.de/english/our_office/publications/milestones/greatinventors/steven-spielberg/index.html)



**"Switching device" (WO00200048879A1) by Steven Spielberg**

## **Aliens, sharks and patents**

**He is probably the best-known film director in the world: Steven Allan Spielberg, born on 18 December 1946 in Cincinnati. He is considered the most commercially successful director and producer, but he has also won numerous awards, including three Oscars (two for best director). And he is one of the few directors who applied for patents.**

As a teenager he was already making films at home; later he studied film studies at California State University in Long Beach. His short film "Amblin" impressed a studio boss so much in 1969 that Spielberg became the youngest director ever to receive a long-term contract from one of the major Hollywood studios.

Spielberg first worked for television and shot episodes of "Columbo", among others. His 1971 film "Duel" thrilled television audiences and critics. Soon he was allowed to release his first feature film ("Sugarland Express", 1974). Then followed a work that founded modern blockbuster cinema, became the most commercially successful film to date and still appears at the top of all the best lists for action or scary films: "Jaws".

## **Hollywood's golden boy**



Spielberg almost drowned or was crushed by boats during filming; the scheduled shooting time was also considerably overrun. But "Jaws" (a German word mark [1040716](#) since 1975 by Universal, by the way) broke all records and thrilled viewers and critics - and spoiled swimming in the sea for many... Even the senior master of suspense Alfred Hitchcock praised the young Spielberg. From then on he was considered a Hollywood wunderkind or prodigy and a man with the "Midas touch": almost everything he did as a director or producer turned into box-office gold.

In the early 1980s, Spielberg landed one blockbuster after the next with the "Indiana Jones" films (word mark DE [1033008](#)) and "E.T." (German word mark [1067475](#) since 1982), among others. But he was considered a popcorn cinema specialist; more ambitious films like "The Colour Purple" did not bring him recognition as a serious artist.

### Serious success



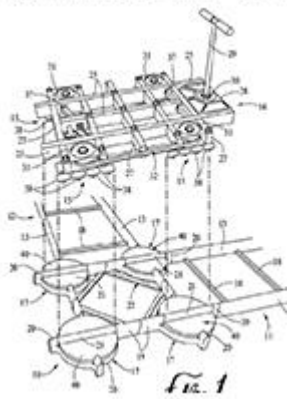
DE 2056027

That only changed in 1993, the year Spielberg released two unique films that could not have been more opposite: "Jurassic Park" with its groundbreaking animation technique (even today the dinos look amazingly real), which is still one of the most commercially successful films of all time. And "Schindler's List", a bloodcurdling, ambitious Holocaust drama shot in black and white.

Spielberg had put the project off for ten years because he did not feel ready for it. Now he finally received the longed-for artistic recognition and the Oscar for Best Director. The film was also a milestone in his personal development: he recalled his family roots and his Jewish faith and founded the [Shoah Foundation](#), an important "oral history" project. It collects reports from Holocaust survivors, but also documents other genocides in order to „develop empathy, understanding and respect through testimony“.

From then on, Spielberg made equally successful demanding drama films ("Saving Private Ryan", the not uncontroversial "Munich" or "Lincoln"), light-hearted comedies ("Catch Me If You Can") or science fiction thrillers ("War of the Worlds", "Minority Report").

### Patented camera movements



US20030075

In his breakthrough "Jaws", Spielberg impressed cineastes with unusual camera angles. Spielberg worked out rapid camera movements, such as in "Indiana Jones and the Temple of Doom", in an intensive examination of technical conditions, which led to him later applying for patents in this field himself: "Switcher truck and sled" is an invention that enables a "dolly", i.e. a camera sled, to change tracks or turn off without jerking during camera movements on laid tracks ([US20030075070A1](#)).

He initially secured the possibility of turning at right angles during a camera movement as a design patent under the title "Dolly track switch" ([US401951S](#)). In an extended form, Spielberg registered this idea internationally as a "switching device" by PCT ([WO2000048879A1](#)).

### Useful for screenwriters



EM009921248

Screenplays for films - Spielberg wrote several of them - often pass through many hands before they receive their final version. Simultaneous free editing from a variety of locations and circumstances is complicated. In 2002, Spielberg therefore applied for a patent for "Method and apparatus for annotating documents" ([US20020129057A1](#) (1,77 MB)). In it, he developed an intuitively controllable, multimedia-accessible, decentralised word processing system that can also process spoken annotations or changes, for example.

The application states: "The user may, for example, begin reviewing the document in an automobile, continue to review the document via a cell phone, and finish reviewing the document from home using a regular phone line." He expanded on this idea in 2014 with application [US20140365860A1](#) (2,68 MB).

### With streaming (back) to the future?





### Amblin Entertainment company logo (014917637)

In 1994 Spielberg founded the film studio DreamWorks, which was sold in 2006. He had already founded his own production company, Amblin Entertainment, in 1984. With it he was involved in hits such as "Gremlins", the "Back to the Future" trilogy, "Who framed Roger Rabbit", "An American Tail", "Twister", the "Men in Black" series or "Flags of Our Fathers".

Amblin recently signed a contract with Netflix. It is quite possible that the king of blockbuster cinema will soon be personally involved in films for the streaming service. In any case, the jubilarian is obviously not thinking about retirement: a fifth "Indiana Jones" part and a film about his own childhood ("The Fabelmans") are in the works.

Spielberg will also produce the next part of the dinosaur saga, "Jurassic World: Dominion", which is scheduled for release in summer 2022. The title is already protected as a word mark ([EM018305191](#)). Spielberg's remake of the classic musical "West Side Story" is also currently being shown in cinemas.

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## Every Steven Spielberg Movie Ranked and in Order of Release

<https://www.forbes.com/sites/entertainment/article/steven-spielberg-movies/>

Undeniably, Steven Spielberg's creative genius has left an indelible mark on the landscape of contemporary cinema. With his career clocking over half a century, the man has cemented his place as a major force in modern cinema. Spielberg's collection of works is not just a simple list, but rather an impressive showcase that spans various genres and displays his distinct style of storytelling.

From the adrenaline-filled exploits in *Indiana Jones*, to the raw emotions stirred by *Schindler's List*, and right through to the gripping drama of *Saving Private*

Ryan, Spielberg never fails to craft films that both entertain and deeply connect with viewers.



## Steven Spielberg Movies in Order

**Here is a chronological list of all feature films directed by Spielberg:**

1. *Duel* (1971)
2. *The Sugarland Express* (1974)
3. *Jaws* (1975)
4. *Close Encounters of the Third Kind* (1977)
5. *1941* (1979)
6. *Raiders of the Lost Ark* (1981)
7. *E.T. the Extra-Terrestrial* (1982)
8. *Indiana Jones and the Temple of Doom* (1984)
9. *The Color Purple* (1985)
10. *Empire of the Sun* (1987)
11. *Indiana Jones and the Last Crusade* (1989)
12. *Always* (1989)
13. *Hook* (1991)
14. *Jurassic Park* (1993)
15. *Schindler's List* (1993)
16. *The Lost World: Jurassic Park* (1997)
17. *Amistad* (1997)
18. *Saving Private Ryan* (1998)
19. *A.I. Artificial Intelligence* (2001)
20. *Minority Report* (2002)
21. *Catch Me If You Can* (2002)
22. *The Terminal* (2004)
23. *War of the Worlds* (2005)
24. *Munich* (2005)
25. *Indiana Jones and the Kingdom of the Crystal Skull* (2008)
26. *The Adventures of Tintin* (2011)
27. *War Horse* (2011)
28. *Lincoln* (2012)
29. *Bridge of Spies* (2015)

30. *The BFG* (2016)
31. *The Post* (2017)
32. *Ready Player One* (2018)
33. *West Side Story* (2021)
34. *The Fabelmans* (2022)

#####

### Steven Spielberg Movies Ranked

As somebody who loves Spielberg as a director, I'm very excited to rank his movies one by one. Be aware that I have some contrarian views about his work, so hopefully I can highlight some lost gems and make a case for his less-renowned outings. I'm of the opinion that Spielberg has never necessarily made a bad movie—on the contrary, some of his least-loved movies are fantastic—but I do believe the movies at the bottom of this list have flaws that his masterpieces do not. So, bear with me as I rank every single Steven Spielberg movie.

#### **34. *Indiana Jones and the Kingdom of the Crystal Skull* (2008)**

In a backdrop of the Cold War, Harrison Ford brings back to life our favorite adventurer in *Indiana Jones and the Kingdom of the Crystal Skull*. Joined by Shia LaBeouf and Cate Blanchett, the story unfolds with Indy battling Soviet agents to uncover the mystical Crystal Skull. The movie, which took about two years to make, fuses the typical Indiana Jones adventure with more dashes of the paranormal than we're used to—perhaps to an aggravating degree. Even with a few tepid critiques, the movie still draws you in, thanks to Ford's unending charm and the sweet echo of revisiting an iconic series we all hold dear.

Watch the trailer for [\*Indiana Jones and the Kingdom of the Crystal Skull\*](#).

#### **33. *The BFG* (2016)**

Borrowing from the pages of Roald Dahl's cherished book, *The BFG* spins a tale about an unusual friendship that blooms between Sophie (played by Ruby Barnhill), a young lass, and a kind-hearted giant (portrayed by Mark Rylance). At times, the movie highlights Spielberg's knack for weaving tales and his mastery in visual effects, but falls short in many respects more often than you'd like. The film plunges you into an enchanting universe, brimming with dreams and a journey full of thrill, but not quite with the same charm of something realized like *Fantastic Mr. Fox*. Still, *The BFG* is oftentimes a beautiful fusion of fanciful elements and profound depth, accentuated by Rylance's brilliant performance.

Watch the trailer for [The BFG](#).

### **32. *Ready Player One* (2018)**

*Ready Player One* is a vibrant journey into the virtual reality world of the OASIS ... that feels like it probably should have been directed by somebody else. It reeks of an old-school director trying to make a hip film for younger moviegoers. Still, there's plenty of Spielberg magic here. The film boasts a star-studded cast including Tye Sheridan, Olivia Cooke, and Ben Mendelsohn. In this bleak tomorrow, folks find solace in the digital sanctuary known as OASIS. Spielberg artfully combines 1980s pop culture with futuristic technology to create what is often a visually stunning world, but other times an overbearing mess.

Watch the trailer for [Ready Player One](#).

### **31. *The Adventures of Tintin* (2011)**

*The Adventures of Tintin* is a dynamic animated adventure, bringing Hergé's beloved comics to life. Taking roughly three years to complete, it features Jamie Bell as Tintin, with Andy Serkis and Daniel Craig. I remember seeing this movie in theaters, and it undeniably excelled in its stunning 3D motion capture visuals and fast-paced plot. However, its main criticism of this somewhat misfire of a movie lies in its lack of emotional depth compared to the source material, making it feel more like a visual spectacle than a heartfelt story—which is truly Spielberg's forte. Nonetheless, its engaging action sequences and faithful homage to the classic comics make it a fun and adventurous watch.

Watch the trailer for [The Adventures of Tintin](#).

### **30. *The Terminal* (2004)**



**Director Steven Spielberg and actor Tom Hanks  
attend the "The Terminal" premiere**

In *The Terminal*, [Tom Hanks](#) brilliantly (as always) portrays Viktor Navorski, a character stuck in JFK Airport—an unexpectedly contained setting for a Spielberg film that allows the director's knack for crafting engaging narratives and focusing on a few key characters truly shine. Alongside Hanks, Catherine Zeta-Jones stars in this unique Spielberg flick, wrapped up neatly in a year and a half. However, for a Spielberg flick, which is usually filled with mystery and wonder, the predictable plot and the bland setting are often a little too tedious and unexciting. But even the film's biggest decriers can't knock Hanks' heartfelt acting and Navorski's uplifting journey in *The Terminal*, which together make this a worthy watch.

Watch the trailer for [The Terminal](#).

## **29. *The Sugarland Express* (1974)**

Steven Spielberg's theatrical debut, *The Sugarland Express*, is a gripping tale that seamlessly weaved drama and adventure in a manner that previewed the [legendary director](#) Spielberg would become. In this offbeat film, Goldie Hawn and William Atherton deliver a potent mix of emotional depth and thrilling escapades in their portrayal of a troubled pair that hastily fled the law to save their child before he is placed in foster care. Hawn's stellar acting, paired with Spielberg's knack for fusing heartfelt drama with edge-of-your-seat suspense, truly sets this film apart as a standout piece of cinema.

Watch the trailer for [The Sugarland Express](#).

## **28. *1941* (1979)**

*1941* is a unique entry in Spielberg's filmography, a comedy set around the hysteria in Los Angeles after Japan's attack on Pearl Harbor. Featuring an ensemble cast including Dan Aykroyd and John Belushi, the film took nearly two years to complete. While *1941* showcases Spielberg's ability to handle large-scale comedic sequences and special effects, it was criticized for its chaotic plot and lack of coherent narrative, making it less impactful compared to his other works. Despite this, the film's ambitious comedic endeavors and technical achievements make it an interesting watch, especially for those curious about Spielberg's early experiments in different genres.

Watch the trailer for [1941](#).

## **27. *A.I. Artificial Intelligence* (2001)**



A blend of science fiction and drama, *A.I. Artificial Intelligence* explores themes of humanity that, these days, feel very much ahead of their time. Spielberg took over this audacious endeavor that first dreamt up by Stanley Kubrick, and featured some big names like Haley Joel Osment, Jude Law and Frances O'Connor. For a hefty three years, they hustled to transition this film from an idea into reality. While praised for its innovative visual style and thought-provoking narrative, *A.I.* faced criticism for its tonal inconsistencies, with some feeling Spielberg's sentimental style clashed with Kubrick's darker vision. Still, the way Osment delivers his role and how the film dives into future-focused topics makes it a gripping watch with eye-catching visuals.

Watch the trailer for [A.I. Artificial Intelligence](#).

## **26. *Hook* (1991)**

*Hook* offers a whimsical portrayal of J.M. Barrie's classic Peter Pan story, with [Robin Williams](#) as a grown-up Peter and Dustin Hoffman playing the villainous Captain Hook. The crafting of *Hook*, a process spanning two years, gave birth to stunningly imaginative sets and costumes. Robin Williams' moving performance in the film is still talked about today with high regard. But, while the film's extravagant special effects were eye-catching — especially for [the 90s](#) — some felt it lost touch with the simplicity and allure of the original story. Even with the critiques, many still hold a soft spot for *Hook*, praising it for its inventive spin on an age-old tale and its knack for encapsulating childhood wonder.

Watch the trailer for [Hook](#).

## **25. *Lincoln* (2012)**

*Lincoln* is a powerful historical drama that focuses on the final months of President Abraham Lincoln's life, brilliantly portrayed by Daniel Day-Lewis (who won his third Oscar for the performance). The film, which took approximately two and a half years to complete, delves into the political complexities of passing the Thirteenth Amendment. Spielberg's direction brings a palpable sense of authenticity and gravity to one of our nation's greatest stories. The film is notable for its meticulous attention to historical detail, Day-Lewis's transformative performance, and its insightful exploration of political maneuvering. *Lincoln* stands out as a masterful portrayal of one of America's most iconic figures and a significant period in history.

Watch the trailer for [Lincoln](#).

## **24. *Indiana Jones and the Last Crusade* (1989)**

In the third adrenaline-fueled addition to the Indiana Jones franchise, *The Last Crusade*, we see Harrison Ford back in action as our favorite archaeologist, with Sean Connery shaking things up by playing his dad. For about two years, they crafted this chapter. It's a mix of action and laughs with a sprinkle of heartfelt moments as Indy and his old man chase the legendary Holy Grail. Spielberg masterfully keeps the thrill of high-octane action scenes in check, while giving equal attention to developing compelling character stories. Spielberg strikes the right balance between thrilling action and meaningful moments that speak about the importance of understanding and appreciating our history.

Watch the trailer for [Indiana Jones and the Last Crusade](#).

### **23. *The Post* (2017)**

*The Post* depicts the Washington Post's high-stakes choice to publish the Pentagon Papers. Headlined by Meryl Streep and Tom Hanks, the film—completed in just over a year—throws us into the thrilling face-off between free press and government control. Spielberg's deft touch ratchets up the suspense, all while driving home how vital freedom and honesty are in journalism. People love the movie for its relevance, top-notch acting, and how it quickly draws you into the story. Despite being a period piece, the movie still hits home and feels relevant, brilliantly showcasing a key point in our nation's past and shedding light on current debates about the freedom of press and democracy.

Watch the trailer for [The Post](#).

### **22. *Bridge of Spies* (2015)**

*Bridge of Spies* thrusts us into the Cold War's clandestine operations, brimming with covert talks and hushed alliances. Over about two years, Spielberg crafted this tale around the real-life figure of James B. Donovan. Played with compelling gravitas by Tom Hanks, the multi-Oscar-winning actor captures the intense pressure of brokering a U.S.-Soviet prisoner exchange during the Cold War with remarkable depth. And let us not forget Mark Rylance, who won an Oscar for his compelling portrayal of Rudolf Abel, a Soviet intelligence officer. Spielberg skillfully builds tension while staying true to the facts, while the cast gives a thought-provoking performance that spotlights a little-known but pivotal moment.

Watch the trailer for [Bridge of Spies](#).

### **21. *War Horse* (2011)**

*War Horse*, set against the harrowing backdrop of World War I, is a testament to the unbreakable bond between a boy, Albert, and his horse, Joey. Spielberg spent approximately two years compiling this adaptation of the acclaimed novel and stage play into a cinematic experience. The movie takes us through a harrowing journey, laying bare the savagery of conflict yet holding onto the slender thread of hope. The film's narrative power, paired with its breathtaking visuals, truly captures the resilience of the human spirit amidst adversity. Loyalty's bonds prove deep, even in war's turmoil.

Watch the trailer for [War Horse](#).

## **20. *Minority Report* (2002)**

Set in a world where crime is predicted and prevented, *Minority Report* immerses us in a futuristic narrative that makes us question the very nature of choice and fate. Spielberg took about three years to bring this sci-fi story to life, starring Tom Cruise as a PreCrime officer on the run. The movie broke new ground with its special effects and dug deep into the heavy topics of destiny versus choice, and what's right and wrong. *Minority Report* masterfully marries thrilling scenes with tough moral questions, making you rethink the role of tech in justice and whether we're in control of our fate.

Watch the trailer for [Minority Report](#).

## **19. *Catch Me If You Can* (2002)**

Spielberg brings a captivating cat-and-mouse game to the screen with *Catch Me If You Can*. Leonardo DiCaprio nails the role of smooth-talking Frank Abagnale Jr., while Tom Hanks brings gritty determination to FBI agent Carl Hanratty, in a film that took two years to craft. Capturing the essence of the '60s, this film masterfully mixes humor with tension, all rooted in real-life exploits. The movie truly excels in capturing an exhilarating pursuit and delves into the intricate dynamics between its main characters. The film's blend of whimsical adventures and heartfelt moments delivers a captivating experience that resonates with viewers.

Watch the trailer for [Catch Me If You Can](#).

## **18. *The Color Purple* (1985)**



**Whoopi Goldberg has conversation with Steven Spielberg off-camera from the film "The Color Purple,"**

Spielberg's adaptation of Alice Walker's novel *The Color Purple* marked his first foray into serious drama. Over about a year and a half, he brought to life this poignant tale set in early 20th-century America. The film offers a profound look into the struggles and triumphs of African American women, with standout performances by Whoopi Goldberg, Danny Glover, and Oprah Winfrey. The movie unpacks the enduring spirit, the quest for freedom, and the deep bonds of sisterhood central to these characters' journeys. Although *The Color Purple* tackles tough themes, it's widely praised for its deeply emotional storytelling and the resilience shown by its characters, providing for a gripping experience.

Watch the trailer for [The Color Purple](#).

## **17. Empire of the Sun (1987)**

*Empire of the Sun* is a compelling war drama based on J.G. Ballard's semi-autobiographical novel. The film chronicles Christian Bale's remarkable performance as a young British lad navigating the perils of life in a World War II Japanese internment camp. Spielberg, who worked on the movie for about two years, poignantly depicts the erosion of childhood naiveté amid the havoc of war, as seen through a child's eyes. Critics celebrate the movie for its grand scope, stunning visuals, and Bale's compelling rendition of his character. Spielberg's film hits you right in the feels, with its jaw-dropping visuals and a story that tugs at your heartstrings.

Watch the trailer for [Empire of the Sun](#).

## **16. Amistad (1997)**

Spielberg delves into the chilling narrative of rebellion aboard the 1839 slave vessel in his powerful film, *Amistad*. He spent two years making a movie that shows the revolt and the complicated court cases that happened after. Djimon Hounsou stars at the helm as Cinqué, who leads a quest for justice alongside actors like Morgan Freeman,

Anthony Hopkins and Matthew McConaughey. From the director's chair, Spielberg masterfully blends the raw emotion of a fight for freedom with the sharp complexities of courtroom battles. This film masterfully sheds light on a grim chapter of our nation's past, educating while captivating its audience on an integral part of [the Black experience](#).

Watch the trailer for [Amistad](#).

### **15. *The Fabelmans* (2022)**

In the semi-autobiographical *The Fabelmans*, Gabriel LaBelle stars as Sammy Fabelman—who is, essentially, Steven Spielberg—a boy finding solace in movies as he comes of age amidst family turmoil. Enlisting the talents of Michelle Williams, Paul Dano, and Seth Rogen, Spielberg vividly reimagines his childhood reflections onto the silver screen. The director first declared he wanted to make an autobiographical film back in 1999, and the movie slowly came together over the next 23 years. *The Fabelmans* strikes a chord with anyone who's ever chased their dreams, despite the hurdles, offering up a story that fuels our collective drive and spirit. Spielberg's latest masterpiece beautifully captures the deeply personal experiences that shape an artist's path.

Watch the trailer for [The Fabelmans](#).

### **14. *Munich* (2005)**

In *Munich*, Spielberg delves into the intricate and morally ambiguous world of international espionage and retaliation following the 1972 Munich Olympics massacre. It took a solid two years to bring *Munich* to the screen, featuring Eric Bana as the head of an Israeli squad tasked with covert retribution, with Daniel Craig in tow. The film digs deep into how seeking revenge can mess with your head and question your morals, both individually and on a broader political stage. Spielberg strikes a delicate balance, deftly weaving heart-pounding action with quiet moments of reflection, crafting a film that grips and moves you. The film delves into the murky waters of retribution and ongoing conflict, leaving viewers to grapple with their own interpretations of right and wrong.

Watch the trailer for [Munich](#).

### **13. *The Lost World: Jurassic Park* (1997)**





**American director Steven Spielberg frames a shot on the set while directing his film " The Lost World: Jurassic Park**

In the sequel to *Jurassic Park*, Spielberg revisits the thrilling world of dinosaurs, creating a sequel that expands on the original's iconic premise. In *The Lost World*, Jeff Goldblum, joined by Julianne Moore and Vince Vaughn, returns as Dr. Ian Malcolm, guiding us through the untamed wilderness of Isla Sorna, a second island where dinosaurs reign supreme. It took a solid two years to bring the sequel to life. While echoing the series' signature tension and awe-inspiring dinosaurs, this film decidedly makes a pivot from the predecessor in to explore deeper issues like animal welfare and the pitfalls of corporate ambition. The movie expertly weaves together thrills and a hint of eco-consciousness, giving us a gripping sequel that's darker than its predecessors.

Watch the trailer for [The Lost World: Jurassic Park](#).

## **12. *Schindler's List* (1993)**

Spielberg's *Schindler's List* powerfully depicts the horrors of the Holocaust. Liam Neeson's portrayal of Oskar Schindler, the man whose courage led to over a thousand Jewish people being saved during World War II, anchors this project that took three years to craft for the screen. Filmed in striking monochrome, and featuring grand performances from the likes of Ben Kingsley and Ralph Fiennes, the movie stands as a potent tribute to both the unthinkable tragedies of the Holocaust and our profound potential for bravery and empathy. Spielberg's skilled direction strikes a delicate balance, crafting an experience that is both moving and truthful.

Watch the trailer for [Schindler's List](#).

## **11. *Saving Private Ryan* (1998)**

*Saving Private Ryan*, directed by Spielberg over the course of two and a half years, redefined the war film genre with its graphic and realistic portrayal of World War II. Tom Hanks and Matt Damon, alongside a talented supporting cast, bring to life the intense journey of rescuing a single soldier stranded in hostile territory. Spielberg's masterful direction pulls us right into the heart of battle, with the D-Day scene's raw intensity giving us a stark glimpse into war's true horror. *Saving Private Ryan* depicts the visceral horrors of war while also exploring the emotional bonds between soldiers.

Watch the trailer for [Saving Private Ryan](#).

## **10. *War of the Worlds* (2005)**

In Spielberg's *War of the Worlds*, we're thrown into a tense, edge-of-your-seat depiction of an alien onslaught that leaves Tom Cruise battling to safeguard his family against all odds. The film's production spanned two years with Cruise playing a father trying to shield his children when catastrophe strikes. Spielberg skillfully builds tension through visual effects that convey the terror of an alien invasion as he dives into how we cling to each other when faced with catastrophe, capturing our raw need to shield those we cherish. The movie grips you with its high-stakes story and stunning effects while tugging at your heartstrings.

Watch the trailer for [War of the Worlds](#).

## **9. *West Side Story* (2021)**

Spielberg's leap into musicals with *West Side Story* revitalized the iconic tale for a modern crowd, infusing it with fresh energy. The director's rework of the famous stage story, taking two years to craft, breathes fresh vigor into the legendary tale of lovers entwined by fate against a 1950s New York backdrop. Rachel Zegler and Ansel Elgort shine as the leads, with their performances anchored by a spirited supporting cast that truly captures the essence of '50s New York. Spielberg breathes new life into the tale, tackling the cultural rifts with a subtlety that offer a both enlightening and refreshing look at American problems. This movie dazzles the senses with its dynamic dance numbers and powerful singing, pulling in both newcomers and long-time admirers.

Watch the trailer for [West Side Story](#).

## **8. *Raiders of the Lost Ark* (1981)**

*Raiders of the Lost Ark* is the film that introduced the world to the iconic character Indiana Jones, played by Harrison Ford. This adventure, which was developed over

about two years, is legendary for how it set a new standard for the action-adventure genre, as Spielberg's collaboration with George Lucas brought to life an exhilarating tale of archaeology, ancient artifacts, and high-stakes adventure. The film is renowned for its fast-paced narrative, memorable action sequences, and charismatic performance by Ford full of endlessly quotable one-liners. *Raiders of the Lost Ark* not only entertained audiences but also influenced generations of filmmakers, cementing itself as a classic in cinematic history.

Watch the trailer for [Raiders of the Lost Ark](#).

## **7. *Always* (1989)**

*Always*, which in my opinion is his most underrated work, marks Spielberg's foray into romantic fantasy, a departure from his usual fare. Spanning a production period of nearly two years, *Always* features the talents of Richard Dreyfuss, Holly Hunter, and John Goodman as they navigate through an emotional tale woven with themes of affection and grief. Set against the backdrop of aerial firefighting, *Always*—a remake of the 1943 film *A Guy Named Joe*—follows a fallen pilot as he transcends death to watch over his beloved, guiding her from the beyond. While not as well-known as Spielberg's other works, *Always* is cherished for its tender portrayal of love, its heartwarming narrative, and the strong performances of its seasoned actors.

Watch the trailer for [Always](#).

## **6. *Close Encounters of the Third Kind* (1977)**

Spielberg's *Close Encounters of the Third Kind* evokes a sense of awe and mystery around the possibility of extraterrestrial life. Spanning two years, the film casts Richard Dreyfuss as an average Joe whose life takes a turn after a close encounter leaves him fixated on alien existence. The movie earns its stripes through cutting-edge visuals, a story that grips you, and the unforgettable music of John Williams. Spielberg masterfully stirs a sense of wonder about the cosmos, anchoring an out-of-this-world tale with raw human feelings that leave you breathlessly captivated up until the film's legendary final moments.

Watch the trailer for [Close Encounters of the Third Kind](#).

## **5. *E.T. The Extra-Terrestrial* (1982)**



**E.T.: The Extra-Terrestrial and Steven Spielberg pose for a portrait in Los Angeles, 1982.**

With *E.T. The Extra Terrestrial*, Spielberg captured the hearts of audiences worldwide through a young boy named Elliot (played by Henry Thomas) who bonds with the stranded extraterrestrial in the heartwarming tale. The young boy's friendship with E.T. feels strikingly real, reeking of childhood innocence and the sorrow of saying goodbye. To this day, the film remains incredible for how Spielberg captured the essence of youth, forging a tale that delves into the marvels of childhood bonds and the heartache felt when parting ways. Spielberg's *E.T.*, which also stars Drew Barrymore and Robert MacNaughton, resonates across generations as a nostalgic, emotionally connecting cinematic gem.

Watch the trailer for [\*E.T.: The Extra Terrestrial\*](#).

#### **4. *Jurassic Park* (1993)**

In *Jurassic Park*, Spielberg's innovative visuals made dinosaurs roam the screen with a realism that transformed our relationship with special effects in film. It took a solid three years to craft this kind of on-screen magic, with Sam Neill, Laura Dern, and Jeff Goldblum breathing life into characters first imagined in Michael Crichton's captivating novel. *Jurassic Park* beautifully weaves together heart-pounding scenes with questions about scientific responsibility in this unforgettable cinematic experience. The movie didn't just thrill audiences, but sparked important discussions on the role of science and technology in society, cementing its status as a cinematic landmark.

Watch the trailer for [\*Jurassic Park\*](#).

#### **3. *Indiana Jones and the Temple of Doom* (1984)**

*Indiana Jones and the Temple of Doom*, the thrilling prequel to *Raiders of the Lost Ark* (and perhaps the most important film of my childhood, hence its high placement on this list), plunges the charismatic archaeologist into a darker and more perilous adventure. Developed over a two-year period, this oft-decried film finds Harrison Ford jumping back into the iconic fedora as Indiana Jones, while Kate Capshaw and Ke Huy Quan bring fresh energy to the screen over two years of development. Set in India, Indy faces sinister cults and supernatural dangers that go far beyond *Raiders of the Lost Ark* in the most wonderfully cartoonish of ways. While many find the film's wacky tone off-putting, I personally find it to be the most fun you can have while watching Spielberg. *The Temple of Doom* injects a unique and thrilling intensity into the Indiana Jones saga with its notably dark atmosphere and ever-watchable action scenes.

Watch the trailer for [Indiana Jones and the Temple of Doom](#).

## 2. *Duel* (1971)

Spielberg's first film, *Duel* (which, believe it or not, was made for television), was an [action-packed](#), truck chase thriller that showcased the director's talent for building suspense. Completed in just about 13 days, this tightly-paced film stars Dennis Weaver as a motorist pursued by a relentless, unseen truck driver across a desolate American landscape. With a minimalist approach, Spielberg cranks up the tension, transforming an everyday drive into a harrowing battle to stay alive. It's unbelievable how confident and assured Spielberg's direction was back in 1971, as he nails the suspense, crafts clever shots, and delves into the character's minds in a way that solidified his rep as an ace director right out of the gate.

Watch the trailer for [Duel](#).

## 1. *Jaws* (1975)



Steven Spielberg on the set of the film "Jaws,"



With *Jaws*, Spielberg crafted a cinematic masterpiece that redefined the summer blockbuster. Crafted over a span of three years, the nail-biting tale *Jaws* features Roy Scheider, Robert Shaw, and Richard Dreyfuss in a gripping dance with a predatory great white [shark](#). Spielberg's masterful tension-building and John Williams' unforgettable music made watching *Jaws* a gripping experience you couldn't shake off. The film's innovative use of POV shots and a mechanical shark (albeit fraught with technical challenges) contributed to its visceral impact. *Jaws* not only terrified audiences but also set new standards in filmmaking, making it an enduring classic and, without a doubt, Spielberg's most iconic film.

Watch the trailer for *Jaws*.

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Watch a VIDEO

## [01] Steven Spielberg A Life in Movies

<https://amblin.com/steven-spielberg/>

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## [02] See MORE than 30000 Photos/Pictures

<https://www.gettyimages.in/photos/steven-allan-spielberg>

## [03] Visit the Web Link to watch TV shows and Films

<https://tv.apple.com/us/person/steven-spielberg/umc.cpc.4ek76yj8y9e7bxmvon9g8ucs2>

# Steven Spielberg's Next Film: "The Dish"

<https://filmstories.co.uk/news/steven-spielbergs-next-film-is-called-the-dish/>



Steven Spielberg's next film - his first since 2022's *The Fabelmans* - is due out in May 2026, and it now looks as though it has a title. During a recent IMAX presentation for investors, a slide showed a string of upcoming releases from various Hollywood studios, and there, sandwiched between the next *Avengers* film and *The Mandalorian And Grogu* is a film called *The Dish*.

As first noted by [World Of Reel](#), this is undoubtedly Spielberg's previously untitled project, vaguely billed by Universal Pictures as a "new original event film."

*The Dish* title also sounds of a piece with the report going around that Spielberg's cooking up some sort of UFO-themed movie with screenwriter David Koepp. Certainly, the title brings to mind his friend Robert Zemeckis' terrific 1997 sci-fi film *Contact*, in which Jodie Foster's scientist discovered signs of alien life via a whole array of big dishes. Or maybe Spielberg's film is just about a kid desperately wanting Sky TV in the early 90s so he can watch *The Simpsons* - we don't really know for sure.

One thing we do know, though, is that [Emily Blunt has been in talks](#) to play one of the leads in the movie. There's also a report, via *Production Weekly*, that Josh O'Connor, who recently played some sultry games of tennis in [Challengers](#), is also set to star alongside Blunt.

If those casting stories are true, we should have official confirmation on those pretty soon, seeing as though *The Dish*'s release is less than two years away. Spielberg's selection of Koepp as screenwriter, and its presence on an IMAX slate that also includes James Cameron's *Avatar: The Seed Bearer*, *The Super Mario Bros Movie 2*, *Toy Story 5* and *Shrek 5*, suggests that it really is going to be a genre film on a similar level as *Jurassic Park*, which Koepp originally wrote (based on Michael Crichton's novel, of course).

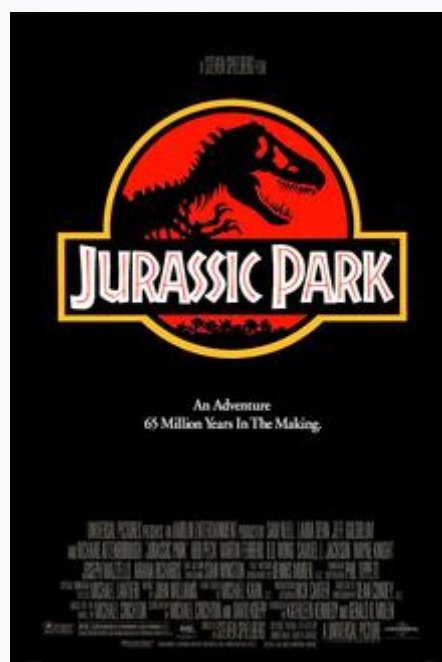
We must say, it's also refreshing to see an original film on a slate otherwise packed with sequels. The only other non-sequel on there is MGM's [Project Hail Mary](#), directed by Phil Lord and Chris Miller and adapted from Andy (The Martian) Weir's novel. Filming on that one is currently underway ahead of its release in March 2026. With *The Dish* due for release on the 16th May 2026, we suspect Spielberg will be rolling cameras on that film pretty soon, too.

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## Jurassic Park (Film)

[https://en.wikipedia.org/wiki/Jurassic\\_Park\\_\(film\)](https://en.wikipedia.org/wiki/Jurassic_Park_(film))

### *Jurassic Park*



Theatrical release poster

Directed by	<a href="#">Steven Spielberg</a>
Screenplay by	<ul style="list-style-type: none"><li><a href="#">Michael Crichton</a></li><li><a href="#">David Koepp</a></li></ul>
Based on	<a href="#">Jurassic Park</a> by Michael Crichton
Produced by	<ul style="list-style-type: none"><li><a href="#">Kathleen Kennedy</a></li><li><a href="#">Gerald R. Molen</a></li></ul>

<b>Starring</b>	<ul style="list-style-type: none"> <li>• <a href="#">Sam Neill</a></li> <li>• <a href="#">Laura Dern</a></li> <li>• <a href="#">Jeff Goldblum</a></li> <li>• <a href="#">Richard Attenborough</a></li> <li>• <a href="#">Bob Peck</a></li> <li>• <a href="#">Martin Ferrero</a></li> <li>• <a href="#">BD Wong</a></li> <li>• <a href="#">Samuel L. Jackson</a></li> <li>• <a href="#">Wayne Knight</a></li> <li>• <a href="#">Joseph Mazzello</a></li> <li>• <a href="#">Ariana Richards</a></li> </ul>
<b>Cinematography</b>	<a href="#">Dean Cundey</a>
<b>Edited by</b>	<a href="#">Michael Kahn</a>
<b>Music by</b>	<a href="#">John Williams</a>
<b>Production companies</b>	<a href="#">Universal Pictures</a> <a href="#">Amblin Entertainment</a>
<b>Distributed by</b>	Universal Pictures
<b>Release dates</b>	<ul style="list-style-type: none"> <li>• June 9, 1993 (<a href="#">Uptown Theater</a>)</li> <li>• June 11, 1993 (United States)</li> </ul>
<b>Running time</b>	127 minutes
<b>Country</b>	United States
<b>Language</b>	English
<b>Budget</b>	\$63 million
<b>Box office</b>	\$1.058 billion

***Jurassic Park*** is a 1993 American [science fiction action film](#) directed by [Steven Spielberg](#), produced by [Kathleen Kennedy](#) and [Gerald R. Molen](#), and starring [Sam Neill](#), [Laura Dern](#), [Jeff Goldblum](#), and [Richard Attenborough](#). It was written by [Michael Crichton](#) and [David Koepp](#), based on [Crichton's 1990 novel](#). The film is set on the fictional island of Isla Nublar, off [Central America's](#) Pacific Coast near [Costa Rica](#), where wealthy businessman [John Hammond](#) (Attenborough) and a team of genetic scientists have created a [wildlife park](#) of [de-extinct dinosaurs](#). When industrial sabotage leads to a catastrophic shutdown of the park's power facilities and security precautions, a small group of visitors, including Hammond's grandchildren, struggle to survive and escape the now perilous island.

Before Crichton's novel was published, four studios put in bids for its film rights. With the backing of [Universal Pictures](#), Spielberg acquired the rights for \$1.5 million before its publication in 1990. Crichton was hired for an additional \$500,000 to adapt the novel for the screen. Koepp wrote the final draft, which left out much of the novel's exposition and violence, while making numerous changes to the characters. Filming took place in California and Hawaii from August to November 1992, and post-production lasted until May 1993, supervised by Spielberg in Poland as he filmed *[Schindler's List](#)*. The dinosaurs were created with groundbreaking [computer-generated imagery](#) by [Industrial Light & Magic](#), and with life-sized [animatronic](#) dinosaurs built by [Stan Winston's](#) team. To showcase the film's sound design, which included a mixture of various animal noises for the dinosaur sounds, Spielberg invested in the creation of [DTS](#), a company specializing in digital [surround sound](#) formats. The film was backed by an extensive \$65 million marketing campaign, which included licensing deals with over 100 companies.

*Jurassic Park* premiered on June 9, 1993, at the [Uptown Theater](#) in Washington, D.C., and was released on June 11 in the United States. It was a [blockbuster](#) hit and went on to gross over \$914 million worldwide in its original theatrical run, surpassing Spielberg's own *[E.T. the Extra-Terrestrial](#)* to become [the highest-grossing film of all time](#) until the release of *[Titanic](#)* in 1997. It also remains the highest-grossing film directed by Spielberg to date. The film received critical acclaim, with praise to its special effects, sound design, action sequences, [John Williams](#)'s score, and Spielberg's direction. The film won 20 awards, including three [Academy Awards](#) for technical achievements in visual effects and sound design. Following its 20th anniversary re-release in 2013, *Jurassic Park* became the oldest film in history to surpass \$1 billion in ticket sales and the 17th overall.

In the years since its release, film critics and industry professionals have often cited *Jurassic Park* as one of the greatest movies in history. Its pioneering use of computer-generated imagery is considered to have paved the way for the visual effects practices of modern cinema. In 2018, it was selected for preservation in the United States [National Film Registry](#) by the [Library of Congress](#) as "culturally, historically, or aesthetically significant". The film spawned [a multimedia franchise](#) that includes six sequels, [video games](#), [theme park attractions](#), [comic books](#) and various merchandise.

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## Jaws (Film)

[https://en.wikipedia.org/wiki/Jaws\\_\(film\)](https://en.wikipedia.org/wiki/Jaws_(film))

*Jaws*



Theatrical release poster by [Roger Kastel](#)

Directed by	<a href="#">Steven Spielberg</a>
Screenplay by	<ul style="list-style-type: none"><li><a href="#">Peter Benchley</a></li><li><a href="#">Carl Gottlieb</a></li></ul>
Based on	<a href="#">Jaws</a> by Peter Benchley
Produced by	<ul style="list-style-type: none"><li><a href="#">Richard D. Zanuck</a></li></ul>



<b>Starring</b>	<ul style="list-style-type: none"> <li>• <a href="#">David Brown</a></li> <li>• <a href="#">Roy Scheider</a></li> <li>• <a href="#">Robert Shaw</a></li> <li>• <a href="#">Richard Dreyfuss</a></li> <li>• <a href="#">Lorraine Gary</a></li> <li>• <a href="#">Murray Hamilton</a></li> </ul>
<b>Cinematography</b>	<a href="#">Bill Butler</a>
<b>Edited by</b>	<a href="#">Verna Fields</a>
<b>Music by</b>	<a href="#">John Williams</a>
<b>Production companies</b>	<ul style="list-style-type: none"> <li>• <a href="#">Zanuck/Brown Company</a></li> <li>• <a href="#">Universal Pictures</a><sup>[1]</sup></li> </ul>
<b>Distributed by</b>	Universal Pictures
<b>Release date</b>	<ul style="list-style-type: none"> <li>• June 20, 1975</li> </ul>
<b>Running time</b>	124 minutes
<b>Country</b>	United States
<b>Language</b>	English
<b>Budget</b>	\$9 million
<b>Box office</b>	\$476.5 million

***Jaws*** is a 1975 American [thriller film](#) directed by [Steven Spielberg](#), based on [the 1974 novel](#) by [Peter Benchley](#). It stars [Roy Scheider](#) as police chief Martin Brody, who, with the help of a marine biologist ([Richard Dreyfuss](#)) and a professional shark hunter ([Robert Shaw](#)), hunts a man-eating [great white shark](#) that attacks beachgoers at a summer resort town. [Murray Hamilton](#) plays the mayor, and [Lorraine Gary](#) portrays Brody's wife. The screenplay is credited to Benchley, who wrote the first drafts, and actor-writer [Carl Gottlieb](#), who rewrote the script during [principal photography](#).

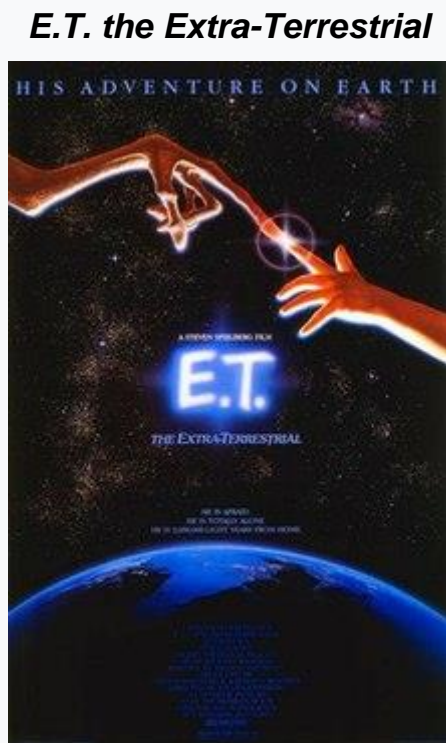
Shot mostly on location at [Martha's Vineyard](#) in [Massachusetts](#) from May to October 1974, *Jaws* was the first major motion picture to be shot on the ocean and consequently had a troubled production, going over budget and schedule. As the art department's mechanical sharks often malfunctioned, Spielberg decided to mostly suggest the shark's presence, employing an ominous and minimalist theme created by composer [John Williams](#) to indicate its impending appearances. Spielberg and others have compared this suggestive approach to that of director [Alfred Hitchcock](#). [Universal Pictures](#)' release of the film to over 450 screens was an exceptionally wide release for a major studio picture at the time, and it was accompanied by an extensive marketing campaign that heavily emphasized television spots and tie-in merchandise.

Regarded as a watershed moment in [motion picture history](#), *Jaws* was the prototypical summer [blockbuster](#) and won several awards for its music and editing. It was the [highest-grossing film of all time](#) until the release of *[Star Wars](#)* two years later; both films were pivotal in establishing the modern Hollywood business model, which pursues high box-office returns from action and adventure films with simple [high-concept](#) premises, released during the summer in thousands of theaters and advertised heavily. *Jaws* was followed by [three sequels](#) (none of which involved Spielberg or Benchley) and many imitative thrillers. In 2001, the [Library of Congress](#) selected it for preservation in the United States [National Film Registry](#).



# E.T. the Extra-Terrestrial

[https://en.wikipedia.org/wiki/E.T.\\_the\\_Extra-Terrestrial](https://en.wikipedia.org/wiki/E.T._the_Extra-Terrestrial)



Theatrical release poster by [John Alvin](#)

Directed by	<a href="#">Steven Spielberg</a>
Written by	<a href="#">Melissa Mathison</a>
Produced by	<ul style="list-style-type: none"><li><a href="#">Kathleen Kennedy</a></li><li>Steven Spielberg</li></ul>
Starring	<ul style="list-style-type: none"><li><a href="#">Dee Wallace</a></li><li><a href="#">Henry Thomas</a></li><li><a href="#">Peter Coyote</a></li><li><a href="#">Robert MacNaughton</a></li><li><a href="#">Drew Barrymore</a></li></ul>
Cinematography	<a href="#">Allen Daviau</a>
Edited by	<a href="#">Carol Littleton</a>
Music by	<a href="#">John Williams</a>
Production company	<a href="#">Amblin Productions</a> (uncredited)
Distributed by	<a href="#">Universal Pictures</a>
Release dates	<ul style="list-style-type: none"><li>May 26, 1982 (<a href="#">Cannes</a>)</li><li>June 11, 1982 (United States)</li></ul>
Running time	114 minutes
Country	United States
Language	English
Budget	\$10.5 million
Box office	\$797.3 million

***E.T. the Extra-Terrestrial*** (or simply ***E.T.***) is a 1982 American [science fiction](#) film produced and directed by [Steven Spielberg](#) and written by [Melissa Mathison](#). It tells the story of [Elliott](#), a boy who befriends an [extraterrestrial](#) he names [E.T.](#) who has been stranded on Earth. Along with his friends and family, Elliott must find a way to help E.T. find his way home. The film stars [Dee Wallace](#), [Henry Thomas](#), [Peter Coyote](#), [Robert MacNaughton](#), and [Drew Barrymore](#).

The film's concept was based on an [imaginary friend](#) that Spielberg created after his parents' divorce. In 1980, Spielberg met Mathison and developed a new story from the unrealized project [Night Skies](#). In less than two months, Mathison wrote the first draft of the script, titled *E.T. and Me*, which went through two rewrites. The project was rejected by [Columbia Pictures](#), who doubted its commercial potential. [Universal Pictures](#) eventually purchased the script for \$1 million. Filming took place from September to December 1981 on a budget of \$10.5 million. Unlike most films, *E.T.* was shot in rough chronological order to facilitate convincing emotional performances from the young cast. The [animatronics](#) for the film were designed by [Carlo Rambaldi](#).

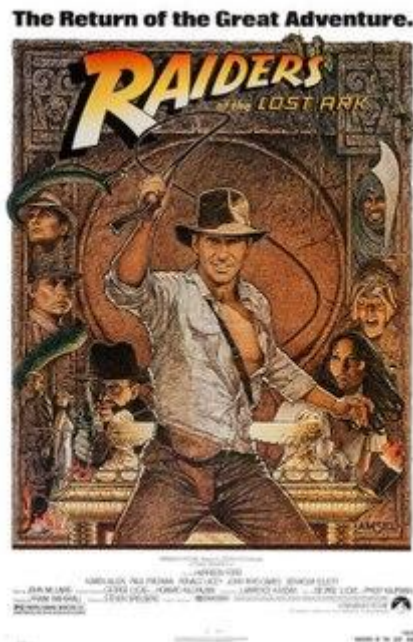
*E.T.* premiered as the closing film of the [Cannes Film Festival](#) on May 26, 1982, and was released in the United States on June 11, 1982. The film was a smash hit at the box office, surpassing [Star Wars](#) to become the [highest-grossing film of all time](#), a record it held for eleven years until Spielberg's own [Jurassic Park](#) surpassed it in 1993. *E.T.* was near-universally acclaimed by critics, and is regarded as one of the [greatest films of all time](#). It received nine nominations at the [55th Academy Awards](#), winning [Best Original Score](#), [Best Visual Effects](#), [Best Sound](#), and [Best Sound Editing](#) in addition to being nominated for [Best Picture](#) and [Best Director](#). It also won five [Saturn Awards](#) and two [Golden Globe Awards](#). The film was re-released in 1985 and again in 2002 to celebrate its 20th anniversary, with altered shots, visual effects, and additional scenes. It was also re-released in [IMAX](#) on August 12, 2022, to celebrate its 40th anniversary. In 1994, the film was added to the United States [National Film Registry](#) of the [Library of Congress](#), who deemed it "culturally, historically, or aesthetically significant."

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# Raiders of the Lost Ark

[https://en.wikipedia.org/wiki/Raiders\\_of\\_the\\_Lost\\_Ark](https://en.wikipedia.org/wiki/Raiders_of_the_Lost_Ark)

**Raiders of the Lost Ark**



**1982 theatrical reissue poster by [Richard Amsel](#)**

<b>Directed by</b>	<a href="#">Steven Spielberg</a>
<b>Screenplay by</b>	<a href="#">Lawrence Kasdan</a>
<b>Story by</b>	<ul style="list-style-type: none"> <li>• <a href="#">George Lucas</a></li> <li>• <a href="#">Philip Kaufman</a></li> </ul>
<b>Produced by</b>	<a href="#">Frank Marshall</a>
<b>Starring</b>	<ul style="list-style-type: none"> <li>• <a href="#">Harrison Ford</a></li> <li>• <a href="#">Karen Allen</a></li> <li>• <a href="#">Paul Freeman</a></li> <li>• <a href="#">Ronald Lacey</a></li> <li>• <a href="#">John Rhys-Davies</a></li> <li>• <a href="#">Denholm Elliott</a></li> </ul>
<b>Cinematography</b>	<a href="#">Douglas Slocombe</a>
<b>Edited by</b>	<a href="#">Michael Kahn</a>
<b>Music by</b>	<a href="#">John Williams</a>
<b>Production company</b>	<a href="#">Lucasfilm Ltd.</a>
<b>Distributed by</b>	<a href="#">Paramount Pictures</a>
<b>Release date</b>	<ul style="list-style-type: none"> <li>• June 12, 1981</li> </ul>
<b>Running time</b>	115 minutes
<b>Country</b>	United States
<b>Language</b>	English
<b>Budget</b>	\$20 million
<b>Box office</b>	\$389.9 million

***Raiders of the Lost Ark*** is a 1981 American [action-adventure film](#) directed by [Steven Spielberg](#) from a screenplay by [Lawrence Kasdan](#), based on a story by [George Lucas](#) and [Philip Kaufman](#). Set in 1936, the film stars [Harrison Ford](#) as [Indiana Jones](#), a globetrotting [archaeologist](#) vying with [Nazi German](#) forces to recover the long-lost [Ark of the Covenant](#) which is said to make an army invincible. Teaming up with his tough former romantic interest [Marion Ravenwood](#) ([Karen Allen](#)),

Jones races to stop rival archaeologist [René Bellog](#) ([Paul Freeman](#)) from guiding the Nazis to the Ark and its power.

Lucas conceived *Raiders of the Lost Ark* in the early 1970s. Seeking to modernize the [serial films](#) of the early 20th century, he developed the idea further with Kaufman, who suggested the Ark as the film's goal. Lucas eventually focused on developing his 1977 film *Star Wars*. Development on *Raiders of the Lost Ark* resumed that year when he shared the idea with Spielberg, who joined the project several months later. While the pair had ideas for set pieces and stunts for the film, they hired Kasdan to fill in the narrative gaps between them. [Principal photography](#) began in June 1980 on a \$20 million budget, and concluded that September. Filming took place on sets at [Elstree Studios](#), England, and on location mainly in [La Rochelle](#), France, Tunisia, and Hawaii.

Pre-release polling showed little audience interest in the film leading up to its June 12, 1981 release date, especially compared to *Superman II*. However, *Raiders of the Lost Ark* became the [highest-grossing film of the year](#), earning approximately \$354 million worldwide, and played in some theaters for over a year. It was also a critical success, receiving praise for its set pieces, humor, and action sequences. The film was nominated for several awards, and won [five Academy Awards](#), [seven Saturn Awards](#), and [one BAFTA](#), among other accolades.

*Raiders of the Lost Ark* is considered by critics to be one of the greatest films ever made and has had a lasting influence on [popular culture](#), spawning a host of imitators across several media and inspiring other filmmakers. The United States [Library of Congress](#) selected it for preservation in the [National Film Registry](#) in 1999. *Raiders of the Lost Ark* is the first entry in what became the [Indiana Jones franchise](#), which includes four more films—*Temple of Doom* (1984), *Last Crusade* (1989), *Kingdom of the Crystal Skull* (2008), and *Dial of Destiny* (2023)—a [television series](#), [video games](#), [comic books](#), [novels](#), theme park attractions, and toys.

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## Indiana Jones and the Temple of Doom

[https://en.wikipedia.org/wiki/Indiana\\_Jones\\_and\\_the\\_Temple\\_of\\_Doom](https://en.wikipedia.org/wiki/Indiana_Jones_and_the_Temple_of_Doom)





<b>Directed by</b>	<a href="#">Steven Spielberg</a>
<b>Screenplay by</b>	<ul style="list-style-type: none"> <li>• <a href="#">Willard Huyck</a></li> <li>• <a href="#">Gloria Katz</a></li> </ul>
<b>Story by</b>	<a href="#">George Lucas</a>
<b>Produced by</b>	<a href="#">Robert Watts</a>
<b>Starring</b>	<ul style="list-style-type: none"> <li>• <a href="#">Harrison Ford</a></li> <li>• <a href="#">Kate Capshaw</a></li> <li>• <a href="#">Amrish Puri</a></li> <li>• <a href="#">Roshan Seth</a></li> <li>• <a href="#">Philip Stone</a></li> <li>• <a href="#">Ke Huy Quan</a></li> </ul>
<b>Cinematography</b>	<a href="#">Douglas Slocombe</a>
<b>Edited by</b>	<a href="#">Michael Kahn</a>
<b>Music by</b>	<a href="#">John Williams</a>
<b>Production company</b>	<a href="#">Lucasfilm Ltd.</a>
<b>Distributed by</b>	<a href="#">Paramount Pictures</a>
<b>Release dates</b>	<ul style="list-style-type: none"> <li>• May 8, 1984 (<a href="#">Westwood</a>)</li> <li>• May 23, 1984 (United States)</li> </ul>
<b>Running time</b>	118 minutes
<b>Country</b>	United States
<b>Language</b>	English
<b>Budget</b>	\$28.17 million
<b>Box office</b>	\$333.1 million

***Indiana Jones and the Temple of Doom*** is a 1984 American [action-adventure film](#) directed by [Steven Spielberg](#) from a script by [Willard Huyck](#) and [Gloria Katz](#), based on a story by [George Lucas](#). It is the second installment in the *[Indiana Jones film series](#)* and a [prequel](#) to *[Raiders of the Lost Ark](#)*. The film stars [Harrison Ford](#), who reprises his role as the [title character](#). [Kate Capshaw](#), [Amrish Puri](#), [Roshan Seth](#), [Philip Stone](#), and [Ke Huy Quan](#), in his film debut, star in supporting roles. In the film, after arriving in [British India](#), Indiana Jones is asked by desperate villagers to find a mystical stone and rescue their children from a [Thuggee](#) cult practicing [child slavery](#), [black magic](#), and ritual [human sacrifice](#) in honor of the goddess [Kali](#).

Not wishing to feature the [Nazis](#) as the villains again, executive producer and story writer George Lucas decided to regard this film as a prequel. Three [plot devices](#) were rejected before Lucas wrote a [film treatment](#) that resembled the final storyline. As [Lawrence Kasdan](#), Lucas's collaborator on *[Raiders of the Lost Ark](#)*, turned down the offer to write the script, [Willard Huyck](#) and [Gloria Katz](#), who had previously worked with Lucas on *[American Graffiti](#)* (1973), were hired as his replacements.

*Indiana Jones and the Temple of Doom* was released on May 23, 1984, to financial success, grossing \$333.1 million worldwide, making it the highest-grossing film of 1984. Initial critical reviews were mixed, with criticism aimed at its strong violence, as well as some of its darker story elements, and there was controversy over its portrayal of India. Critical opinion has improved since 1984, citing the film's intensity and imagination. In response to some of the more violent sequences in the film, and with



similar complaints about the Spielberg-produced [Gremlins](#) (which released two weeks later), Spielberg suggested that the [Motion Picture Association of America](#) (MPAA) alter its [rating system](#), which it did within two months of the film's release, creating a new [PG-13](#) rating.<sup>[4][a]</sup> It was nominated for the [Academy Award for Best Original Score](#) and won the [Academy Award for Best Visual Effects](#). A third film, [Indiana Jones and the Last Crusade](#), followed in 1989.

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## Steven Spielberg Event Movie Moves to June 2026; Daniels' Next Movie Temporarily Unset

<https://deadline.com/2025/02/steven-spielberg-daniels-universal-release-dates-1236293604/>

**Steven Spielberg's** next event movie with **Universal** will no longer go on May 15, 2026, rather open on Friday, June 12 next year, taking over a dating slot previously occupied by the Oscar-winning Daniels' next untitled picture.

We hear that development of the Daniel Kwan and Daniel Scheinert directed/written movie is coming along, it just needs more time. A new date will be announced in the near future in what is the duo's highly anticipated follow-up to their multi-Oscar winning martial arts fantasia **Everything Everywhere All at Once** which minted north of \$143M worldwide and resuscitated arthouse cinemas post pandemic.

Meanwhile, Spielberg's next pic, which is under lock and key in regards to storyline, and rumored to be about UFOs, is in a better spot on the calendar, sharing the weekend with the reboot of **Scary Movie** on June 12 and in the wake of Amazon MGM Studios' **Masters of the Universe** and precede Disney/Pixar's **Toy Story 5** by a week. Altogether a less competitive window for the movie's audience. On its previous date, the Spielberg directed, David Koepp written feature would have been bookended by the new **Avengers: Doomsday** two weeks before and **The Mandalorian and Grogu** Star Wars movie one week after.

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# QUOTES

of

## Steven Spielberg

- The delicate balance of mentoring someone is not creating them in your own image, but giving them the opportunity to create themselves.
- Technology can be our best friend, and technology can also be the biggest party pooper of our lives. It interrupts our own story, interrupts our ability to have a thought or a daydream, to imagine something wonderful, because we're too busy bridging the walk from the cafeteria back to the office on the cell phone.
- Remember, science fiction's always been the kind of first level alert to think about things to come. It's easier for an audience to take warnings from sci-fi without feeling that we're preaching to them. Every science fiction movie I have ever seen, any one that's worth its weight in celluloid, warns us about things that ultimately come true.
- Remember, science fiction's always been the kind of first level alert to think about things to come. It's easier for an audience to take warnings from sci-fi without feeling that we're preaching to them. Every science fiction movie I have ever seen, any one that's worth its weight in celluloid, warns us about things that ultimately come true.
- The most amazing thing for me is that every single person who sees a movie, not necessarily one of my movies, brings a whole set of unique experiences. Now, through careful manipulation and good storytelling, you can get everybody to clap at the same time, to hopefully laugh at the same time, and to be afraid at the same time.
- The most amazing thing for me is that every single person who sees a movie, not necessarily one of my movies, brings a whole set of unique experiences. Now, through careful manipulation and good storytelling, you can get everybody to clap at the same time, to hopefully laugh at the same time, and to be afraid at the same time.
- When I was a kid, there was no collaboration; it's you with a camera bossing your friends around. But as an adult, filmmaking is all about

appreciating the talents of the people you surround yourself with and knowing you could never have made any of these films by yourself.

- I love to go to a regular movie theater, especially when the movie is a big crowd-pleaser. It's much better watching a movie with 500 people making noise than with just a dozen.
- All presidents swear an oath to the Constitution to keep this country united, and when the country fell apart, Lincoln had to put it back together again, with a lot of help. But he bore total responsibility.
- Before statehood was achieved, Syria and Egypt had their tanks and military equipment lined up to invade Tel Aviv and destroy it; but the Israelis scrambled together an air force, some of it from old Second World War Messerschmidts, and the invasion was halted.
- I think the key divide between the interactive media and the narrative media is the difficulty in opening up an empathic pathway between the gamer and the character, as differentiated from the audience and the characters in a movie or a television show.

[Here are his top 15 quotes....](#)

*'You shouldn't dream your film; you should make it!'*

*'When I grow up, I still want to be a director'*

*'I love creating partnerships; I love not having to bear the entire burden of the creative storytelling'*

*'My imagination won't turn off. I wake up so excited I can't eat breakfast. I've never run out of energy'*

*'You have many years ahead of you to create the dreams that we can't even imagine dreaming. You have done more for the collective unconscious of this planet than you will ever know.'*

*'The only thing that gets me back to directing is good scripts'*

*'All good ideas start out as bad ideas, that why it takes so long'*

*'It all starts with the script: it's not worth taking myself away from my family if I don't have something I'm really passionate about'*

*'I get that same queasy, nervous, thrilling feeling every time I go to work. That's never worn off since I was 12 years-old with my dad's 8-millimeter movie camera'*

*'Filmmaking is all about appreciating the talents of the people you surround yourself with and knowing you could never have made any of these films by yourself'*

*'Audience members are only concerned about the story, the concept, the bells and whistles and the noise that a popular film starts to make even before it's popular. So audiences will not be drawn to the technology; they'll be drawn to the story'*

*'If I weren't a director, I would want to be a film composer'*

*'You can't start a movie by having the attitude that the script is finished, because if you think the script is finished, your movie is finished before the first day of shooting'*

*'Tracking action without cutting is the least jarring method of placing the audience into a real-time experience where they are the ones making the subtle choices of where and when to look'*

*'I don't dream at night, I dream at day, I dream all day; I'm dreaming for living.'*

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